The EDISON KINETOGRAM

VOL. 5 British Edition

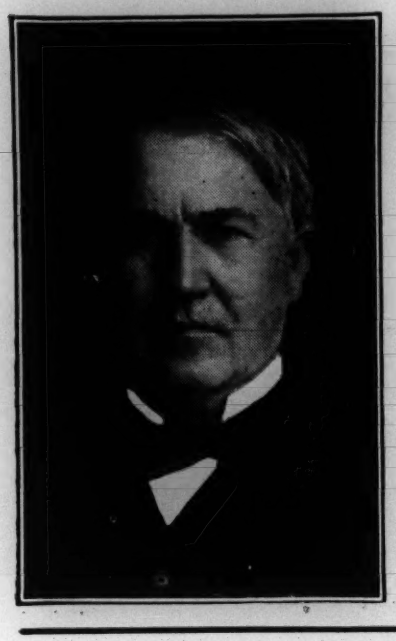
TRADE MARK
Thomas A Edison

September 2, 1912 No. 10

SCENE FROM
THE RELIEF OF LUCKNOW
FILM No. 7087
Released September 25th, 1912

EDISON FILMS TO BE RELEASED on September 18, 21, 25 & 28, 1912

Vol. 5 SEPTEMBER 2, 1912 No. 10



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes. *Published by* THOMAS A. EDISON, Ltd. City Offices: 25, Clerkenwell Road, London, E.C. Film Showrooms: 8, Gerrard Street, London, W. Works: Willesden Junction, London, N.W.

EDISON FILMS

Released between September 16th and 30th, 1912.

A MARVELLOUS spectacle and thrilling drama recounts the stirring scenes attendant upon the "Relief of Lucknow" during the terrible Indian mutiny of 1857. This picture was produced in Bermuda, the scenery of which particularly lends itself to this truly inspiring subject and the "Queen's Own" Regiment stationed there gives a most realistic representation of the desperate fighting which took place during this historic siege.

"The Girl at the Key," a wireless story, is novel in theme and a scenic beauty.

The remarkable world-wide history of the Pennsylvania State Police, their absolute fearlessness and recklessness, make the views of their drills and a few of their daring feats doubly interesting.

Arthur Stringer's "The Man Who Made Good" is an intensely interesting story of a newspaper reporter's bravery and quick wit in getting a "scoop" out of an attempted bank robbery.

"The Shadow on the Blind," the second of Harry Furniss' delightful pictures, is decidedly novel and even more taking than the first one. The conception is unique, the execution well-nigh flawless, the acting charming and shows the cartoonist at his best.

In "The Father" a sweet invalid daughter unwittingly leads her father into temptation but saves him from the consequences.

"Partners for Life" though an excellent comedy, illumines a great question.

In "The Workman's Lesson," produced in co-operation with the U.S. National Association of Manufacturers, we have based a convincing story of vital interest upon the subject of safety appliances in factory equipment.

"The Wooden Indian," "How the Boys Fought the Indians," and "An Intelligent Camera" complete a splendid comedy list.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on **September 18th, 21st, 25th & 28th, 1912**

The Girl at the Key

By R. Guthrie Kelly

DRAMATIC—RELEASED SEPTEMBER 18th, 1912

Film No. 7063 **Copyrighted, June, 1912** **Code, Vorross** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

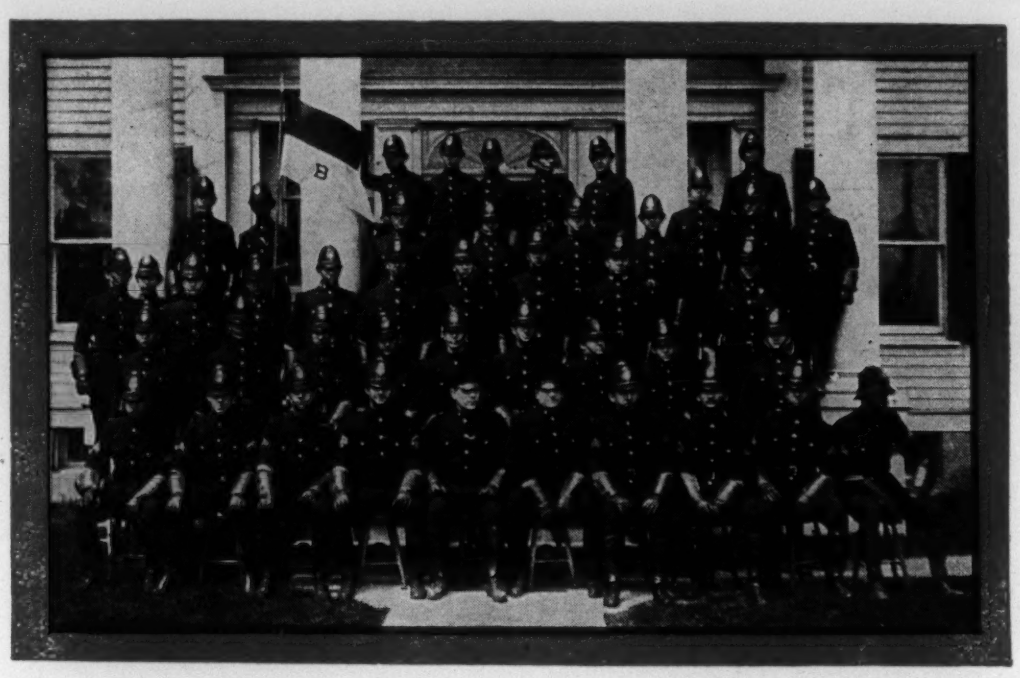
THE GIRL ..... JESSIE McALLISTER
HER FATHER ..... JAMES GORDON
YOUNG ORLAND ..... BENJAMIN WILSON
THE WIRELESS OPERATOR ..... RICHARD NEILL
THE CHIEF ENGINEER ..... CHARLES SUTTON
Guests on the yacht and members of the office force

THESE are the days of wireless, and so why not a wireless story just to set the wave impulses of interest and amusement a-going. It isn't always a C. Q. D. message that flashes through the air, nor is it always melodrama that must be associated with the tick, tick, tick of the wireless key. Why not a bit of finance, a bit of romance and just a bit of love mixed in to suit the proper taste?

Thinking thusly no doubt is what caused the Edison Company to bring forth "The Girl at the Key," a charming tale of love and money, told mostly on board a private yacht and in offices of high finance in Wall Street.

That Helen, or Mabel, or Ruth, or whatever her father chose to call her, was a girl after his own type is plainly shown shortly after this reel begins. Like her father, she sees what she desires, and she is determined to have it, and in this particular instance it proves to be a man, and one who is worthy of her choice. But her father thinks no, while the daughter thinks yes, under her breath at first, but ere the story is finished we are made aware of the fact that that yes meant thousands of pounds to her father, who obtains a splendid financier for a son-in-law. How this is all brought about would be far better to see than to tell, but one might be given the key to the situation when one is told that the lover is inveigled upon father's private yacht; then something happens to the engine accidentally on purpose, and they are at a standstill far from the site of New York town and Wall Street, and when the stock

(Continued on page 4.)



Troop "B," Pennsylvania State Police, U.S.A.

DESCRIPTIVE—RELEASED SEPTEMBER 18th, 1912

Film No. 7065 **Copyrighted, June, 1912** **Code, Vorruesten** **Approx. Length, 500 feet**

HERE is a descriptive picture showing the vastness of the work required of the Pennsylvania State police. The work is decidedly interesting, as it is out of the ordinary routine of police duty. An interesting scene of Troop "B" mounted on horseback is shown; the horses gallop and turn, sometimes running abreast in a long line, swaying from right to left at the slightest touch of the rein.

There are various offences for which arrest is liable; from illegal fishing and hunting to a dangerous arrest based upon an incident at Florence, Pa., U.S.A., showing the police entering the house under the fire of the fugitives and coming out with their men. Another requirement of the police is to fight forest fires. This scene is effective. It shows the police with their equipment for such an occasion smothering a blaze which if not handled promptly and skilfully might have resulted in serious loss of life and money.

In obtaining interesting matter for this film the scenic portion was not neglected. Scenes on picturesque roadways, whirling streams and shady forests all add to the beauty, especially one of the mounted police passing the monument at Wyoming, U.S.A., commemorating the Indian Massacre during the Revolutionary War.

An interesting picture that is bound to hold the attention of the spectator.

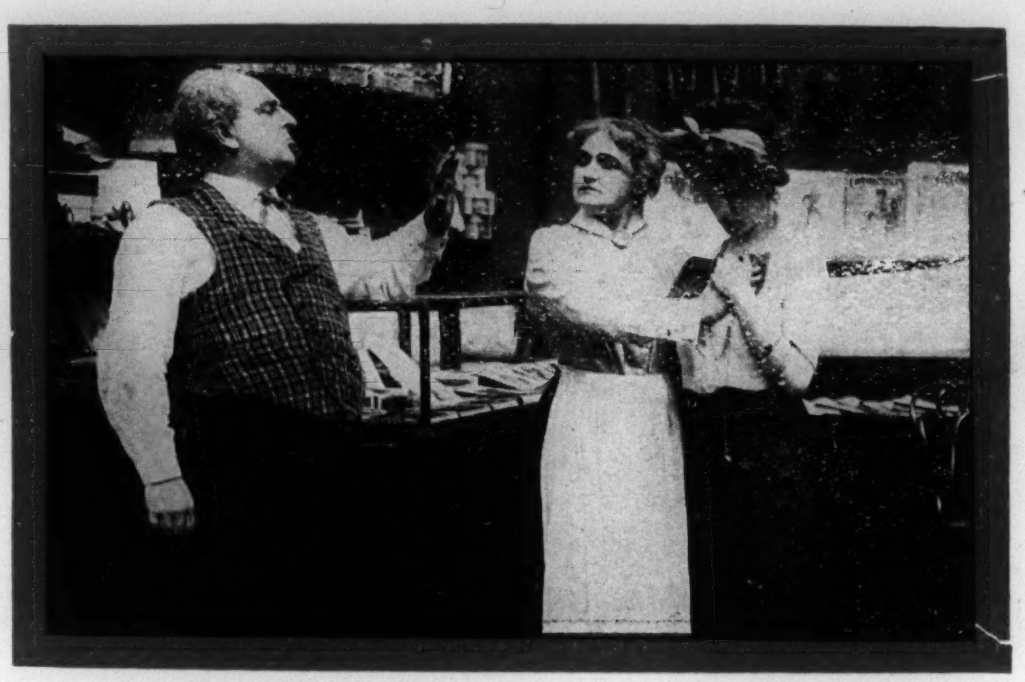
The Girl at the Key

(Continued from page 3.)

market opens next morning the lover fails to be at hand to save himself from financial ruin and no one to send a wireless message to the office. But if love laughs at locksmiths why not at wireless operators as well, for the young lady in question proves to be the little girl at the key; father is caught in his own trap, and when the settlement is made it is the young lady's hand that binds the bargain.

A clever up-to-date story that is well played and produced by the Edison Company while in Bermuda.

Posters for this subject will be issued.



The Wooden Indian

COMEDY—RELEASED SEPTEMBER 18th, 1912

Film No. 7066 **Copyrighted, June, 1912** **Code, Vorsaal** **Approx. Length, 500 feet**

CAST OF CHARACTERS

KEEPER OF A CIGAR SHOP ..... HARRY EYTINGE
HIS WIFE ..... MRS. WILLIAM BECHTEL
HIS DAUGHTER ..... JEANIE MACPHERSON
HER SWEETHEART ..... EDWARD BOULDEN

Customers, passers-by and policeman

"FAINT heart ne'er won fair lady." How many of us were told that in our early courting days? In this clever little comedy we see how a hero braves the ire of a stern parent and wins the idol of his heart by sheer perseverance.

Teddie Towns is in love with an attractive daughter of an old gentleman who runs a cigar shop, but that worthy gentleman, having the protective instinct of a father, is very much against his daughter having a "steady," and consequently Ted is sternly ordered away from the shop while having a little conversation with Grace, his sweetheart.

A wooden Indian which stands in front of the shop furnishes Ted with an idea, and making up as an Indian he takes its place, and in this way manages to see his sweetheart. The old man thinks so much of his sign that he brings it into the shop every evening; thus Ted is given a chance to hide the wooden effigy and assume its office. Under these risky circumstances he makes love to Grace almost under the very nose of her sleepy old father.

All good things, however, must have an ending, so one night under these romantic conditions Grace is sent out on an errand by her mother. The shop remains empty for a few moments; a thief enters, and seeing apparently no one about, starts to pilfer the showcases. Ted's wit asserts itself. Forgetting his own position, he wrestles with the thief. Help comes quickly, and a policeman arrests the miscreant. Grace's father recognises the manly worth in Teddie, and finds no reason why he should not accept him for a son-in-law.

A clean, bright, clever little comedy.

Photographer: "I have been taking some moving pictures of life on your farm."

Farmer: "Did you catch my labourers in motion?"

Photographer: "I think so."

Farmer: "Ah, well, science is a wonderful thing."—*Brooklyn Life.*

The Man Who Made Good

By Arthur Stringer

DRAMATIC—RELEASED SEPTEMBER 21st, 1912

Film No. 7052 **Copyrighted, June, 1912** **Code, Vorraethig** **Approx. Length, 1000 feet**

Views of Linotype and Press Rooms, taken by courtesy of *The New York Herald*.

CAST OF CHARACTERS

THE CITY EDITOR ..... BIGELOW COOPER
A YOUNG REPORTER OUT OF A JOB ..... HAROLD M. SHAW
PRESIDENT OF THE BANK ..... WILLIAM WEST
A NOTORIOUS THIEF ..... GEORGE LESSEY
Bank Officials, Reporters and other Newspaper Employees

YOUNG TROTTER had lost a good position as reporter on one of the big metropolitan dailies, and to all his applications came the same answer—they had no place for a man out of a job. They wanted men who could produce the goods, and he was curtly told to make good first.

Trotter was reduced to doing his own cooking in his little 2 x 4 bedroom, and, knowing he would be ejected if caught, was in the habit of disposing of the remnants of his scanty meals by carefully wrapping them in newspapers, and under cover of darkness slipping them into some convenient ash pan. Seeing a policeman approaching as he was in the act of disposing his parcel in this manner one evening, and not wishing to be questioned, he stepped into a doorway until the constable had passed. As he stepped forward again to drop his parcel, a man passing by quietly dropped a similar bundle into the pan, and without stopping went his way. Something in the stranger's manner aroused Trotter's curiosity, and, taking up the package the stranger had left, he hurried to his room. Upon opening it he was disgusted to find only a lot of dried plaster and bits of stone; but some shiny particles caught his eye. They turned out to be bits of steel shavings. They and the stranger's queer manner aroused his suspicions. The next night he followed the man and saw him enter a small basement shop over which hung a plumber's and electrician's sign. Trotter determined to see the inside of the shop, so under pretext of having a bell repaired, he visited it. The man could not fix the bell, so Trotter had to leave, disappointed but not satisfied. Waiting until the stranger had gone out again, Trotter entered by means of a skeleton key. Making his way into the back room he found a tunnel leading into the next building. Cautiously entering this he found himself confronted by a steel wall which plainly showed the attacks of the drill. The steel wall must be the vault of the City National Bank next door. His duty was clear; he must notify the bank at once. But once out in the air his brain cleared. His duty was to himself first, and he raced to the office of the daily. He outlined his story to the editor, who was at first sceptical, but finally, per-

(*Continued on page 10.*)

The Shadow on the Blind

By Harry Furniss

COMEDY—RELEASED SEPTEMBER 21st, 1912

Film No. 7053 **Copyrighted, June, 1912** **Code, Vorragen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE ARTIST ..... HARRY FURNISS
HIS DAUGHTER ..... GERTRUDE McCOY
THE YOUNG MAN ACROSS THE WAY ..... AUGUSTUS PHILLIPS
HIS FATHER ..... ROBERT BROWER
MISS GOLDING, an heiress ..... LOUISE SYDMETH

THIS, the second of the stories in which Harry Furniss makes his appearance, shows him in the rôle of a father worth having.

He and his young daughter live across the way from an autocratic old gentleman who has a son. Of course, the young people fall in love promptly and, of course, the autocratic father has other plans for his heir. One night he sees the shadow of his son and the young woman opposite thrown in strong relief upon the blind, and promptly sends for the youth, bidding him reserve his attentions for the lady of wealth already chosen for him. When the young man reports this to the artist and his daughter, the artist in a spirit of mischief and to help the young lovers seats the girl before the blind and sketches her silhouette thereon. Consequently the stern parent across the way sees the young girl apparently alone—at least her shadow is there—and little dreams that the young people may be enjoying themselves in quite another part of the room. The artist father carries his rôle of match-maker a little farther; dressing his daughter in an exaggerated suffragette get-up, he makes a caricature sketch of her, which is sent to the young man signed with the name of the woman picked out by his father. As the real Miss Golding is unknown to either father or son, save as the daughter of an old friend of the father, this portrait easily passes for what it seems. Consequently when pretending to go to the train to meet Miss Golding, the young man brings back the girl who looks like the portrait. The old father hurries up the wedding, and demands that his son marry the girl at once. The ceremony is hardly over before the real Miss Golding appears upon the scene and explanations are in order. As the real little bride is attractive and the real Miss Golding is not, the old father is not so difficult to persuade in the end.

The picture ends with a novel effect which comes as a surprise and brings a sure laugh at the climax.

Posters for this subject will be issued.

(Illustrated booklets will be supplied, free of charge, to all Exhibitors of this film, for distribution to their audiences.)

The Relief of Lucknow

(The Indian Mutiny, 1857)

HISTORICAL-DRAMA – RELEASED SEPTEMBER 25th, 1912

Film No. 7087 **Copyrighted, July, 1912** **Code, Vorsorge** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

GENERAL HAVELOCK ..... JAMES GORDON
MAJOR BANKS ..... WILLIAM RANDALL
A BRITISH OFFICER ..... BENJAMIN WILSON
THE MESSENGER ..... RICHARD NEILL
THE PRIEST ..... CHARLES SUTTON

British and Indian troops, refugees, etc

THE Relief of Lucknow stands out in the history of the world as one of the most harrowing, terrible and heroic events in the annals of war.

In presenting this wonderful picture to the motion picture world the Edison Company has taken particular pains to eliminate all that which is harrowing and repulsive, and only shows that which is historical and ennobling in action and in deed. This film does not yield to fiction to any extent whatever, as nothing could add to so dramatic an episode.

In a succession of splendidly enacted scenes we are led step by step from the beginning of the dissatisfaction of the Indian troops at Lucknow. Finally the outbreak occurs and we are shown the night of May 12th, 1857, and just what occurred on that memorable evening at Lucknow.

At the beginning of the mutiny we are shown the burning of the officers' houses, the news of the outbreak received by Sir Henry Lawrence and also the manner of Sir Henry Lawrence's death, his burial at night midst shot and shell, and, like Sir Thomas Moore:

No useless coffin enclosed his breast,
Nor sheet nor shroud rebound him,
But he lay like a warrior taking his rest
With his military cloak around him.

This picture climbs from one dramatic event to another all enacted with that military precision and spirit that British soldiers alone can give. Hospital scenes are shown giving one an idea of the work that befell the women during the siege.

General Havelock is also introduced and he is shown starting for the relief of Lucknow from Cawnpore. This all eventually leads up to that never to be forgotten moment at Lucknow when hopes had deserted them and each moment they thought would be the last. Then comes the shrill notes of the bagpipes. Can one imagine what passed through the minds of the men, women and children when they realised that relief had reached them at last? And in the closing events we are shown the fight in the streets of Lucknow when General Havelock forced his way through those narrow lanes to the relief of those heroic men and women.

This film will rank with the great films of the year and place another decided dramatic triumph to the score of the Edison Company.

Posters for this subject will be issued.

The Father

By Bannister Merwin

DRAMATIC—RELEASED SEPTEMBER 25th, 1912

Film No. 7068 **Copyrighted, June, 1912** **Code, Vorsaenger** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

HARRY BENT, a confidential clerk ..... JOHN STURGEON
HIS WIFE ..... MRS. WALLACE ERSKINE
HIS DAUGHTER ..... BESSIE LEARN
PRICE, his employer ..... CHARLES OGLE
HIS DAUGHTER ..... ELIZABETH MILLER
A COMPETITOR OF PRICE'S ..... WILLIAM BECHTEL
THE DOCTOR ..... ROBERT BROWER

THIS powerfully appealing story is told with a simplicity and delicacy of art seldom seen outside of our big productions and the splendid cast seems inspired with the same spirit.

Henry Bent is the overworked head clerk in the office of William Price, a contractor. He is a valuable man to the concern but not being of an aggressive personality has been kept on a small salary for many years.

At the start of the story the doctor tells him that his little daughter who is almost an invalid must be sent to the South if she is to live at all, or to have any hope of regained health. On his low salary this is impossible and he goes to his employer asking for a rise. This is promptly refused although the latter cheerfully hands his daughter a large sum for an expensive dog collar.

At this psychological period in Bent's career, a rival of Mr. Price offers him a bribe for information concerning a certain bid which Price has made on a state contract. Being in terrible need he accepts the offer, goes to the office, copies the figures, carelessly losing a scrap of paper in so doing with his own writing upon it, and after giving the competitor the figures takes the money to send his child away. Of course when Price finds that he is underbid and discovers the scrap of paper he puts two and two together and goes to Bent's house. There is a powerful scene, Bent tells him that he has been receiving less than half of what he is worth to the firm, and denounces the injustice under which he has been patient so long. Before he can reply the little girl is brought into the room and Price then learns that he is supposed by her to have loaned the money to her father. A simple letter of thanks is then handed to him and makes him realise what the other man's daughter means to him. It requires but a few seconds' hesitation and then the better man within him comes out and he wishes her a pleasant journey, and looking into Bent's eyes gives him to understand that things will be better for him in the future.

Posters for this subject will be issued.

Partners for Life

By Bannister Merwin

COMEDY-DRAMA—RELEASED SEPTEMBER 25th, 1912

Film No. 7070 **Copyrighted, July, 1912** **Code, Vorschanze** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE BRIDE, formerly a saleswoman ..... MARY FULLER
THE BRIDEGROOM, behind the ribbon counter ..... AUGUSTUS PHILLIPS
A FRIEND OF THE BRIDE ..... JEANIE MacPHERSON
Shop clerks and customers

IN a little two-room flat Molly and Tommy begin their married life after a brief honeymoon. Tommy has subconscious ideas as to the necessity of a man establishing his authority in the home, believing in mastership rather than partnership of husband and wife. Molly has her ideas, too, and makes every effort to assert her rights. At first the struggle for mastery is laughable and droll, but subsequently he begins a course of action that reduces Molly to misery. It goes so far that she decides to leave him and go back to earning her own living, but her friend, Ethel Mayhorn, who is a manicure lady and full of worldly wisdom, counsels otherwise. After all, as Ethel points out, the struggle for mastery, conscious or unconscious, is incidental to the beginning of all marriages. The thing to do is not to run away but to fight for herself. So Molly, acting on her friend's advice, adopts a course of action that proves to Tommy that he depends on her as much as she depends on him. Tommy, who had looked upon his wife's friend as a disturber, changes his views when he realises that she is the guardian angel who brought peace and happiness to his household and made married life worth while after all. Instead of spending his evenings playing cards with his friends and neglecting his wife, he now stays at home and lends every assistance in the performance of her household duties, and occasionally takes her to the theatre, and happily considers her as his partner.

This very interesting and neat comedy of character is based on a situation fundamentally true.

Posters for this subject will be issued.

The Man Who Made Good

(Continued from page 6.)

suaded by Trotter's earnestness, told him to go ahead.

Trotter did go ahead, captured his burglar single-handed after a desperate struggle, landed the biggest scoop of the year, and the much-coveted berth on the staff of the paper.

Posters for this subject will be issued.

The Workman's Lesson

Produced in co-operation with the U.S. National Association of Manufacturers

DRAMATIC RELEASED SEPTEMBER 28th, 1912

Film No. 7071 **Copyrighted, July, 1912** **Code, Vorschauen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

OLD WENZEL.....BIGELOW COOPER
HIS DAUGHTER.....GERTRUDE McCOY
THE YOUNG FOREIGNER.....GEORGE LESSEY
Workmen, Foremen and Ambulance Force

THIS story bears out the old saying "It's hard to teach an old dog new tricks," although in the end it does teach an old German the value of caution.

Old Wenzel, who works in the machine shop of a big plant, like many other of the older workmen, is contemptuous of the "new-fangled" safety devices which have been installed.

Wenzel lives in a near-by cottage with his daughter Lischen. A young Italian, Bokko, who is out of work, passes the Wenzel cottage and stops to pluck a flower from the flower-bed. Lischen appears to protest and the two become acquainted. As a result Bokko comes again after Wenzel returns from work and the latter agrees to try to help him to get a job in the machine shop.

Bokko, with Wenzel's help, secures the job and is put to work at a big lathe. He is interested in the safety device that covers the chuck though old Wenzel snorts with contempt for it.

The acquaintance between Bokko and Lischen ripens to love. They become betrothed. Then, one day in the shop, Bokko, influenced by Wenzel's contempt, leaves the safety device open. There is an accident, his arm is badly mangled. Old Wenzel blames himself, realising that he has led Bokko into carelessness.

While visiting Bokko at the company's hospital, the foreman sees old Wenzel coming on the same errand and quickly decides upon a plan to cure the old man of his contempt for precautionary measures. He quickly covers Bokko's injured arm with the bed clothing, and, in answer to Wenzel's query, tells him that Bokko will lose his arm. The old man's grief is pathetic and he leaves, overcome.

Upon Bokko's discharge from the hospital he at once repairs to the home of his sweetheart and while greeting her, old Wenzel sees the empty sleeve hanging at Bokko's side and breaks down. Bokko at last realises what the trouble is, and, throwing his coat back, discloses to his delighted sweetheart and her father his bandaged but now nearly normal arm. Old Wenzel has been taught his lesson.

Thousands of lives and limbs can be saved by the intelligent use of safety appliances in manufacturing plants, and it is to help along the good work that this film has been made.

Posters for this subject will be issued.

How the Boys Fought the Indians

By Robert M. Crooks

COMEDY – RELEASED SEPTEMBER 28th, 1912

Film No. 7072 **Copyrighted, July, 1912** **Code, Vorschlag** **Approx. Length, 700 feet**

CAST OF CHARACTERS

THE FATHER ..... WILLIAM WADSWORTH
THE MOTHER ..... MRS. C. JAY WILLIAMS
THE OLDEST SON ..... HARRY BEAUMONT
THE BOYS ..... YALE BOSS, ANDREW J. CLARK
A COWBOY ..... GUY HEDLUND
A CIVILIZED INDIAN ..... GEORGE OSBORNE
THE INDIAN CHIEF ..... ROBERT BROWER

Cowboys and Indians

WILD-EYED BILL, the terror of the prairies in a "yellow back" series, is the ideal hero of two boys, Johnny and Tommy Bell. Mr. Bell, having fallen heir to a ranch near the Indian reservation, decides to start for his property at once, much to the delight of Tommy and Johnny, who plot and plan for the event, and persuade their father to present them with Indian suits and air rifles. This he gladly does, not knowing how deeply their minds are filled with Indian gore and Wild-Eyed Bill.

In due time they arrive at their destination and are installed in a country hotel near which is an Indian camp that is soon discovered by the two. They don their Indian suits and taking their air rifles sally forth to exterminate "The Red Skins." Upon reaching the camp they begin hostilities by peppering the Indians right and left with their air rifles. Instantly they are surrounded by the incensed Red Skins but Blue Hawk, the chief's son, a graduate of the Indian school, finding the "yellow back" literature on the boys, sees the humour of the situation and dispatches a messenger to the boys' father informing him of the situation. The boys are now put through a course of ordeals and frightened to death, after which they are commanded to destroy "The Wild Bill" literature and upon promising that they will never read such trash again they are returned to their father, who in gratitude shakes hands with the Indians for teaching his boys a good lesson.

Posters for this subject will be issued.

An Intelligent Camera

COMEDY—RELEASED SEPTEMBER 28th, 1912

Film No. 7073 **Copyrighted, July, 1912** **Code, Vorschmack** **Approx. Length, 300 feet**

CAST OF CHARACTERS

THE BRIDEGROOM.....EDWARD O'CONNOR
THE BRIDE.....ALICE WASHBURN
THE PHOTOGRAPHER.....WM. WADSWORTH
HIS ASSISTANT.....HARRY BEAUMONT
THE BEAUTY.....CLARA ADAMS

THE first thing a bride and bridegroom in the rural districts do after the wedding ceremony is performed and the opportunity presents itself, is to have their photographs taken.

Here we find Zeb and Cynthia going into a photographer's establishment to engage the services of the artist. They are an exceedingly eccentric pair, both lacking all the elements that would make them attractive. In fact, they are just exactly the opposite and the moment the bride looks into the mirror to fix her hair it cracks into a dozen pieces. Her husband's attention is attracted by her to the catastrophe. Both are surprised and when their attention is attracted to the camera it runs around the room and finally exits precipitously. The photographer returns after a short absence and to his dismay sees the damage that has been wrought by the couple's ugliness. He tries to run them out but the bridegroom being well supplied with money, readily offers to pay for the damage, and all is well. The camera is again brought in but refuses to stay —out it runs. The photographer brings it in again and nails it to the floor. This proves too much for the camera and it explodes. The enraged photographer insists on their leaving.

His assistant then announces another customer. In comes a very attractive young woman whose beauty is such that when she looks into the mirror it is immediately made whole, the camera becomes whole again and the photographer is happy once more.

This is an exceedingly clever trick film, and one that is sure to amuse both young and old.

The trick picture, merely as a trick, is fast going out of date, and it is right that it should. In this film the deception is only part of the film, for the make-up and action of the characters are screamingly funny, the entire cast being composed of very clever comedians who are thoroughly alive to every possibility offered by the humorous situations.

Taking an Edison "Exterior"

All is excitement — in the mind of the visitor at least — for he is going on his first trip with the Edison players. Versatile "Charlie" Seay, acting this time in the capacity of a producer, is conducting a party of charming village maids and a swain or two in search of a country post office. Now it sounds like a very simple matter to locate a place which will serve as a post office—in fact the layman would stop at the first shop which was not conspicuously branded "Choice meat," etc., and feel that his goal was reached. But how different is the method of the producer. Shop after shop was scorned — and why? Because it would spoil the "atmosphere" of the film.

Before Mr. Seay had allowed a foot of film to be taken he had carefully thought out the type of scenery which would gain the best effects in this particular play. He had in mind a definite sort of village in which the action was to take place and had already taken several scenes all conforming exactly to the setting which he had imagined. It was, therefore, not surprising to see him reject one shop before which we stopped as too big, another as too small, and still another though architecturally suitable, was in the wrong position as regards the light. So on we journeyed until our guide pointed excitedly at a neat little shop which we were approaching. "Just the place, all out!" and in a moment we were tumbling out of the machine and the camera man was "setting up" and focussing on the new scene which Mr. Seay had already adorned with a "post office" sign.

Then began the rehearsals and simultaneously with their beginning the first of the idly curious arrived—a never failing adjunct to the outdoor moving picture scene. The rehearsals proceeded, always with the stop watch timing the action, until the producer was satisfied that his idea would be conveyed on the screen in the exact time which he had allowed for this scene. Then, the word was given for the camera man to "stand by" and take the film.

Then we were off for a new scene, this time a village "emporium." In view of Mr. Seay's extreme care in selecting the "post office" it was not surprising that he was a considerable time in finding a place which corresponded with his idea of a suitable rustic establishment. But at length we discovered a shop, larger than our first stopping place, and wonderfully suited to our purposes.

Our "emporium" was situated in a more populated district than was our "post office" so that by the time the rehearsals for the scene were under way there was a great crowd of interested spectators, gaping from windows, doorways, tramcars, and other vehicles.

These rehearsals brought out another of the producer's many exacting qualifications — knowledge of the ability of his actors. After the action had been repeated several times, Mr. Seay insisted that there was not enough "ginger" in the scene, although it was almost inconceivable

Important.

Conforming with the recent change in our Company title, please take note that our telegraphic address will hereafter be

"Edisongram, London"

instead of "Randomly, London," as hitherto.

that human beings could act more animated than the players had already done. But the snap and dash of the next performance proved that Mr. Seay knew exactly what his charges could do and he would not be satisfied with anything else. When the action had been filmed the party returned to the Studio and began work immediately upon an interior scene in the same play.

This little glimpse into the daily routine of the Edison players will give some inkling of the painstaking manner in which every little detail that appears in a film is thought out and worked over. Every bit of scenery used must be in perfect accord with the other scenes in the film, the action of every scene must be condensed so that it takes exactly the number of film feet assigned to it; each player must be in the brief space allotted before the camera, express all the thoughts and emotions which, on the ordinary stage, would require four or five times the amount of action permissible in the motion picture.

A Splendid Series

For good, clean comedy, it will be found very hard to beat the series of films that is being placed on the market by the Edison Company, the scenarios of which have come from the pen of Harry Furniss, the world-famous author and caricaturist. Those exhibitors who have not yet interested themselves in these subjects should make a point of securing, without delay, the first release, entitled "The Artist and the Brain Specialist." An excellent little brochure, illustrated by two or three splendid little caricatures all from the pen of Harry Furniss, is being issued by the Edison Company in connection with this film.—*Bioscope.*

Logging in Maine Continued

The recent Edison film, "Winter Logging in Maine," released August 17th, has proved such a success throughout the country as a scenic and industrially instructive picture that we are now preparing a film which will complete the logging process, taking up the subject where the Winter Logging left off and tracing the logs into the great pulp mills. Although this second film is supplementary to the "Winter Logging" picture, its subject will be so handled that it can be shown independent of the first.

"The Workman's Lesson"

On September 28th we release "The Workman's Lesson," dealing with the subject of safety appliances in factories. The film is a strong argument, not only for their adoption by manufacturers, but for their proper use by the workers themselves. The following letter which was received from John Kirby, Jr., President of the U.S. National Association of Manufacturers, is indicative of the attitude of the manufacturers toward the film:—

Gentlemen:

The officers and directors of the National Association of Manufacturers desire to express their appreciation of the motion picture film "The Workman's Lesson" exhibited during the Association's recent convention at the Waldorf-Astoria, New York City.

One of the aims of this Association is to educate the manufacturers to provide accident prevention devices necessary to eliminate or reduce the risk of accident or death to the worker. The full benefit of such aim can only be obtained through the co-operation of employees in the acceptance of the devices when installed, and in "The Workman's Lesson" you have struck a popular note which we believe will appeal to the great army of industrial workers, in whose welfare and economic social betterment not only the manufacturer but the public are most vitally interested.

The National Association of Manufacturers will take pleasure in notifying every large employer of labour throughout the United States of the educational value of "The Workman's Lesson," and urge them to arrange for the attendance of their workmen wherever the film is exhibited.

Very truly,
J. KIRBY, Jr.,
President.

Cast of Characters on Films

In the early days of the photo-play the actors received little or no recognition of their work, but with the development of the industry, there has been a gradual tendency to bring the players into the public prominence which they so richly deserve. The KINETOGRAM in its issue of May 15th, 1911, printed the cast of characters of the releases for that half month and the practice has always been adhered to ever since.

We have felt, however, that the most effective means of publicity for the players would be through the medium of the film itself, but here arose several difficulties.

The most obvious method of handling the situation would seem to be the placing of the entire cast of characters just after the main title of the film, but that was found to be impracticable. For the audience would rush through the list, form no connection between the names of the players and the characters they portrayed, and would at the most retain but one or two names.

The placing of the entire cast at the end of each film was suggested as the solution of the problem, but that would not do because it would spoil the whole effect of the play. Imagine a fat man trying to read the cast of characters after a good comedy! Or the sentimental lady, between gurgles at the close of a heart interest story! No, that would never do.

But finally a scheme was hit upon which would eliminate all the difficulties and accomplish the desired purpose—introducing each new character in the scene under the sub-title of that scene. For instance, suppose that we were to release a political film in which Marc McDermott plays the part of police commissioner, William Wadsworth, a political leader, and Robert Brower, a police captain. In the first scene, the political leader induces the commissioner to discharge the captain. The sub-title might be treated in this way:—

"PLOTTING AGAINST THE CAPTAIN."

The police commissioner
Marc McDermott
The political leader
William Wadsworth

Then in the second scene, the captain appears before the commissioner to plead for re-instatement. The sub-title might read:—

"THE CAPTAIN PLEADS HIS CAUSE."

The police captain.....Robert Brower

If a fourth character is introduced in the third scene, his or her name is given under the sub-title of that scene until all the principals have been named on the screen.

In this way the cast of characters is incorporated into the action of the play, each actor is introduced as an individual, the audience is not required to hurriedly scan a list of names before or after the action and is therefore enabled to associate the players with the various parts in which they appear.

This system goes into effect at once, the sub-titles being already under preparation. We are confident that the innovation is a step in the right direction, and that it will receive the hearty approval of picture patrons everywhere.

Don t miss "The Relief of Lucknow." It is one of the most exciting and spectacular films we have ever released.

Advertising Synopses for Edison Releases in this Issue.

"THE GIRL AT THE KEY."

A story of romance and finance woven together in a strong drama. A girl, understanding wireless telegraphy, saved her lover from being financially ruined by her father who entrapped him aboard his yacht in order to corner the market and force him to the wall.

"TROOP 'B,' PENNSYLVANIA STATE POLICE,' U.S.A.

An interesting picture showing a troop of the well-known Pennsylvania State Police, and the vastness of their work, from patrolling highways to fighting forest fires.

"THE WOODEN INDIAN."

This is a light comedy in which a tobacconist shop Indian is the means of bringing about a happy courtship.

"THE MAN WHO MADE GOOD."

By Arthur Stringer.

An intensely thrilling story from start to finish. It depicts how a young man applied for a position as reporter on a big newspaper, and was told to go out and "make good." Through his shrewdness and courage he prevented a great bank robbery, and thus got the position.

"THE SHADOW ON THE BLIND."

This is a clever comedy in which Harry Furniss again appears in the leading rôle as a liberal father. He aids his daughter and her fiancée in their courtship and marriage by fooling the protesting father of the young man in an unexpected way.

"THE RELIEF OF LUCKNOW."

(The Indian Mutiny, 1857.)

A stupendous production portraying this incident of the Indian Mutiny in 1857, and showing how the besieged people of Lucknow were saved from annihilation by the heroism of a volunteer whose valiant efforts brought relief. The troops seen are from the 2nd Battalion Queen's Regiment, the celebrated "Queen's Own."

"THE FATHER."

Played along quietly effective lines this drama shows how a father sinned for the sake of his invalid daughter, and how the sweet nature of the girl herself proved his ultimate salvation.

"PARTNERS FOR LIFE."

By Bannister Merwin.

This comedy depicts, in a series of diverting situations, the one rule for domestic happiness. Full of clever character work and real human nature.

"THE WORKMAN'S LESSON."

Produced in co-operation with the U.S. National Association of Manufacturers.

A dramatic picture, containing a powerful sermon to and for employer and the employee. The story is one of romance as well, carrying the weight of conviction in the closing scene of happiness rather than an appeal by sorrow.

"HOW THE BOYS FOUGHT THE INDIANS."

By Robert M. Crooks

Burying the hatchet after a good fright, two little boys resolve that Indian fighting has not the gilt and glamour in reality that it has on the pages of a penny horrible. A brisk story full of humour.

"AN INTELLIGENT CAMERA"

This is a little trick comedy happening in a photograph gallery. It shows what happened when a country bride and bridegroom went to have their portraits taken, and what might have happened had not beauty come to the rescue.

PICTURE POSTCARDS
OF THE
EDISON PHOTO-PLAY ARTISTES.

Excellent Silverprint picture postcards of the very highest type of photographic art. Unequalled for quality and value. They are issued in a series of twelve, and the full set comprises:—

Laura Sawyer	Mary Fuller
Miriam Nesbitt	Marc McDermott
William Wadsworth	Charles Seay
Charles Ogle	Edward O'Connor
William West	Harold M. Shaw

Edison Studio, Bedford Park, Bronx, New York
Thomas A. Edison

Price 6/- per gross.

Special Price, if ordered at one time in twelve gross lots,

63/- the lot.

Artistic notice cards announcing that these cards can be obtained at your theatre are supplied with every order, free of charge.

An Indian Mutiny Release.

THE RELIEF OF LUCKNOW.

"But we will drain the life-blood where we stand
To save our children—fight ye side by side.
And serried close, ye men of youthful pride.
Disdaining fear. and deeming light the cost
Of life itself in glorious battle lost."—CAMPBELL.

The enthusiastic welcome, both from trade and public, that has always been accorded to our historical productions, particularly those of a more recent date, has emboldened us to again turn our efforts in this direction, and our latest offering deals with one of the most heroic events of the Indian Mutiny, viz. :—

The First Siege & Relief of Lucknow.

The opening scene depicts the native troops being drilled, and thence we are led from the outbreak of the mutiny and the attacks on the Residency to the fatal wounding of Sir Henry Lawrence, commander of the garrison, and the dispatching of a messenger for aid to General Havelock, the leader of the relieving troops. Then we are shown the many harrowing trials and horrors of a besieged city—the bursting shells—the oft repeated attacks—the ceaseless vigilance and the sufferings of the tortured wounded. "Never Surrender" was the motto of that handful of heroes, but as time went on and no relief came, their hearts grew sick with the hope that was deferred until they were dumb with despair. Until on that memorable 25th of September was heard, it could hardly be believed at first, the shouts of the relieving army, the wild skirl of the bagpipes, and the Highlanders slogan as they drove the foe helter-skelter before them. Then in the closing scene we see the brave Havelock with his gallant troops looking sadly war-worn and weary, being joyously welcomed by that handful of brave people his opportune arrival had saved from annihilation.

This photo-play was produced in Bermuda, the tropical scenery of which particularly lends itself to the oriental atmosphere required, and it was our privilege to secure the co-operation of the 2nd Battalion of the celebrated "Queen's Own" Regiment in the battle scenes, thus adding to the realism of the play. Of the perfection of the photography, the forceful acting and realistic staging of this film we make no mention. Our standard of excellence in these directions are too well known to need any comment. This subject is brimful of the spirit of patriotism and for this reason alone will make a strong appeal to all patrons of "The Silent Drama." A point for special attention is the appropriateness of the release date—the anniversary of the actual event—

SEPTEMBER 25th.

Recent Edison Releases.

A Complete Table from July 1st.

July	3—Charlie's Reform (Dr.)	10 0
	3—Winnie's Dance (Com.)	1000
	6—Tommy's Geography Lesson (Com.)	400
	6—Rowdy and His New Pal (Com.-Dr.)	675
	6—Is He Eligible? (Com.)	1000
	10—Her Face (Com.-Dr.)	990
	10—Dress Suits in Pawn (Com.)	1000
	13—Personally Conducted a Trip to Bermuda (Sc.)	1000
	13—The House With the Tall Porch (Dr.)	990
	17—The Spanish Cavalier (Dr.)	1000
	17—The Dumb Wooing (Com.)	1000
	20—Uncle Hiram's List (Com.)	1000
	20—The Insurgent Senator (Dr.)	1000
	20—Dream Dances (Des.)	400
	24—Church and Country (Dr.)	1000
	24—A Tenacious Solicitor (Com.)	1000
	27—The Boss of Lumber Camp, No. 4 (Dr.)	985
	27—How Patrick's Eyes were Opened (Com.)	600
	27—A Winter Visit to Central Park, New York City, U.S.A. (Sc.)	640
July	31—The Little Woollen Shoe (Dr.)	990
	31—The Butler and the Maid (Com.)	360
	31 Blinks and Jinks, Attorneys at Law (Com.)	1000
Aug.	3—An Unusual Sacrifice (Dr.)	1000
	3—Aunt Miranda's Cat (Com.)	1000
	7—Out of the Deep (Dr.)	1000
	7—Every Rose has its Stem (Com.-Dr.)	1000
	10 The Guilty Party (Dr.)	1000
	10—Their Hero (Com.)	1000
	14 Treasure Island (Dr.)	1050
	14—A Personal Affair (Com.)	1000
	17—Billie (Dr.)	1000
	17—Winter Logging in Maine (Des.-Ind.)	1000
	21—The Bank President's Son (Dr.)	1000
	21—The Westminster Kennel Club Dog Show, New Grand Central Palace, New York City, U.S.A. (Des.)	500
	21—A Romance of the Ice Fields (Dr.)	635
	24—Very Much Engaged (Com.)	1000
	24—The Convict's Parole (Dr.)	1000
	28—Eddie's Exploit (Com.)	500
	28—The Sunset Gun (Dr.)	1000
	28—The High Cost of Living (Com.)	1000
	31—The Artist and the Brain Specialist (Com.-Dr.)	1000
	31—The Passion Flower (Com.)	1000

THE NEW

EDISON LOBBY DISPLAY FRAME.

Of a new, elaborate and distinctive design, these frames are made of dark oak of the finest quality, and contain ten bromide prints of the Edison Photo-Play Artistes, with the name of each player indicated by a white celluloid plate with black lettering permanently ingrained. The artistes are as follows:—

William Wadsworth	Laura Sawyer
Charles Seay	Edward O'Connor
Mary Fuller	William West
Charles Ogle	Miriam Nesbitt
Harold M. Shaw	Marc McDermott

Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13/6 each frame complete.

PACKED IN CASE FOR SAFE TRANSIT.

When the eyes of the passing crowd rest upon this handsome and artistic frame with its ten splendid photographs, they will involuntarily stop, look—PASS IN.

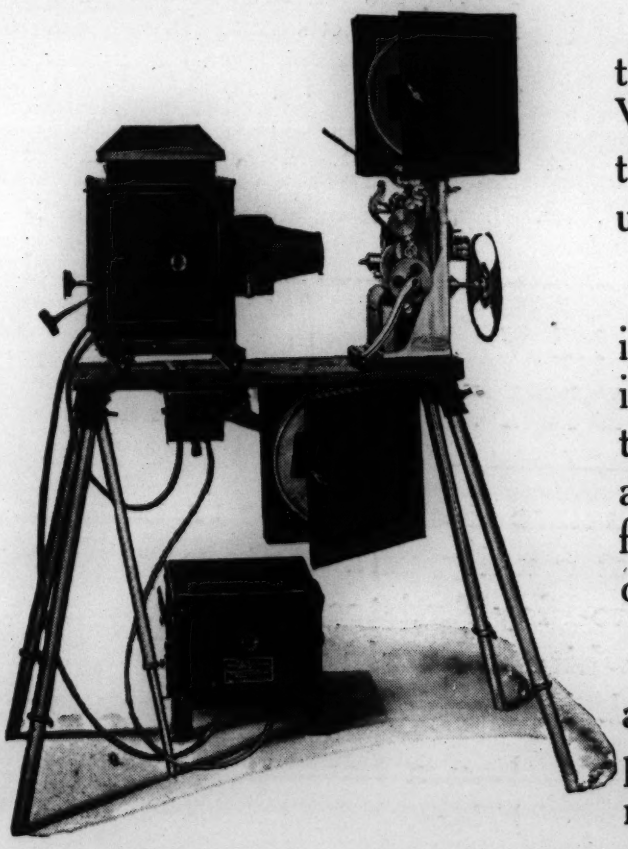
TRADE MARK

Thomas A Edison

STOP IT EARLY

A few days ago a young lady was standing watching a small fire. She turned to her father and asked him how it was that fires never seemed to get as big as they used to.

He very wisely replied that the introduction of Motor Engines enabled the firemen to get to the fire so quickly that they could put it out before it got too strong a hold.



This is the system adopted in the EDISON KINETOSCOPE. Wherever the film runs, right from the top spool box down to the take-up spool, the film is protected.

In addition, the Edison machine is so arranged that even if a film is put in with perforations so badly torn that the sprocket cannot keep it feeding and it catches fire at the gate, the fire is automatically extinguished at once by our protective rollers.

Again, if the film breaks, through a badly made joint, the Edison Shields prevent the broken ends of the film reaching the lamphouse.

Think what damage would be done to your business if a fire broke out in your operating room, even if it does no further damage.

ANOTHER REASON

why you should instal an Edison Kinetoscope, the machine that is built for safety.

Write for particulars to :—

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